

**NARRATIVE CONSTRUCTION OF WOMEN IN THE
FILM 'ANORA': A QUALITATIVE ANALYSIS OF
GENDER REPRESENTATION**

A THESIS



SYARWAN EDY

**ENGLISH EDUCATION STUDY PROGRAM
TEACHER TRAINING AND EDUCATION FACULTY
ARTHA WACANA CHRISTIAN UNIVERSITY**

KUPANG

2026

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A THESIS

**This Thesis is Presented as Partial Fulfilment of the Requirements for the
Degree of *Sarjana Pendidikan* in English Education Study Program**



**SYARWAN EDY Registered
Number: 19130130**

**ENGLISH EDUCATION STUDY PROGRAM
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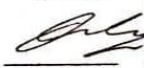
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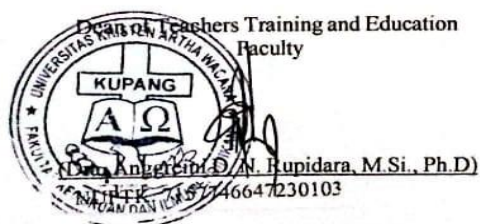
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That state



Syarwan Edy

MOTTO

***"Happiness lies not in the final destination, but in the journey we traverse with
a heart full of gratitude"***

Svarwan Edy

DEDICATION

All praise be to Almighty Allah SWT for His abundant grace, mercy, and blessings, as well as for the strength, health, and guidance granted to the writer, enabling the completion of this undergraduate thesis. This thesis is dedicated as an expression of sincere gratitude and respect to those who have continuously provided prayers, support, encouragement, and motivation. With heartfelt appreciation, this work is dedicated to:

1. Almighty Allah SWT, for His grace, guidance, and assistance in every step of the writer's life. Without His permission and will, this thesis would never have been completed.
2. My beloved father, Mr. Mahyan Burhan, who has consistently given prayers and support, guided with sincere love, and provided unwavering care. This thesis is a form of the writer's responsibility for all the sacrifices he has made. Although he did not have the opportunity to pursue higher education, the writer stands as clear evidence that he is a great father who has succeeded in educating his children.
3. My beloved mother, Mrs. Kalsum Kideng, who has never ceased to give prayers, love, and support. Without her, this thesis would never have existed nor been completed. With deep pride, this thesis is especially dedicated to my mother, who has sacrificed everything to give the best for her child.
4. My beloved younger sisters, Ayu Riswani Putri, Sintriani Mahyan, and Setiawati Putri, who have always provided encouragement, prayers, and become a source of happiness and strength for the writer throughout the completion of this study.
5. My beloved almamater, Artha Wacana Christian University Kupang, which has been a place for the writer to gain knowledge, develop ways of thinking, and acquire valuable experiences and lessons that will serve as meaningful provisions for the future.

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In the process of conducting the research and writing this thesis, the writer received prayers, assistance, guidance, and support from many parties. Therefore, with sincere gratitude and humility, the writer would like to express heartfelt thanks to:

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12. All parties who contributed to the completion of this thesis but cannot be mentioned individually.

The writer realizes that this thesis is far from perfect. Therefore, constructive criticism and suggestions are highly appreciated for future improvement. May Allah SWT reward all kindness with greater and abundant blessings.

Kupang, 05 Juni 2026

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NARRATIVE CONSTRUCTION OF WOMEN IN THE FILM 'ANORA': A QUALITATIVE ANALYSIS OF GENDER REPRESENTATION

ABSTRACT

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This study entitled Narrative Construction of Women in the Film “*Anora*”: A Qualitative Analysis of Gender Representation aims to analyze how women’s narratives are constructed and how gender is represented in the film *Anora* (2024). The research focuses on examining women’s narrative construction through visual elements, dialogue, and characterization, as well as identifying the representation of gender embedded within the film’s narrative. This research employs a qualitative research method using Roland Barthes’ semiotic theory, which emphasizes three levels of meaning: denotation, connotation, and myth. The data source of this research is the film *Anora* (2024), and the data consist of selected scenes, dialogues, visual elements, and narrative situations related to women and gender representation. The data were collected through documentation and systematic observation by repeatedly watching the film, transcribing relevant dialogues, and identifying significant visual and narrative signs. The findings reveal that women’s narratives in *Anora* are constructed through the interaction of visual framing, dialogue, and characterization that highlight women’s agency, vulnerability, and socio-economic constraints. At the denotative level, women are portrayed through explicit visual and narrative elements that show their roles and positions within social structures. At the connotative level, the film conveys implied meanings related to power relations, gender expectations, and social pressure. At the mythic level, the narrative reinforces and questions patriarchal ideology by naturalizing certain gender norms and inequalities. It can be concluded that *Anora* represents gender as a socially constructed position shaped by power relations, class dynamics, and cultural ideology.

Keywords: *Women’s Narratives, Gender Representation, Semiotics, Roland Barthes, Film Analysis*

KONSTRUKSI NARATIF PEREMPUAN DALAM FILM ‘ANORA’: ANALISIS KUALITATIF REPRESENTASI GENDER

ABSTRAK

Syarwan Edy ¹ Zuvyati A.Tlonaen, S.S. M.Pd ² Alfriani Ndandara, S.S.M.Hum ³

Penelitian ini berjudul Konstruksi Naratif Perempuan dalam Film “*Anora*”: Analisis Kualitatif Representasi Gender. Penelitian ini bertujuan untuk menganalisis bagaimana narasi perempuan dikonstruksikan serta bagaimana representasi gender ditampilkan dalam film *Anora* (2024). Fokus penelitian ini adalah mengkaji konstruksi narasi perempuan melalui unsur visual, dialog, dan penokohan, serta mengidentifikasi representasi gender yang terkandung dalam alur naratif film tersebut. Penelitian ini menggunakan metode penelitian kualitatif dengan pendekatan semiotika Roland Barthes yang menekankan tiga tingkat pemaknaan, yaitu denotasi, konotasi, dan mitos. Sumber data dalam penelitian ini adalah film *Anora* (2024), sedangkan data penelitian berupa adegan terpilih, dialog, unsur visual, dan situasi naratif yang berkaitan dengan perempuan dan representasi gender. Teknik pengumpulan data dilakukan melalui dokumentasi dan observasi secara sistematis dengan menonton film berulang kali, mentranskripsikan dialog yang relevan, serta mengidentifikasi tanda-tanda visual dan naratif yang signifikan. Hasil penelitian menunjukkan bahwa narasi perempuan dalam film *Anora* dikonstruksikan melalui interaksi antara pembingkai visual, dialog, dan penokohan yang menampilkan agensi, kerentanan, serta keterbatasan sosial perempuan. Pada tingkat denotatif, perempuan digambarkan melalui unsur visual dan naratif yang secara eksplisit menunjukkan peran dan posisinya dalam struktur sosial. Pada tingkat konotatif, film ini menghadirkan makna tersirat yang berkaitan dengan relasi kuasa, ekspektasi gender, dan tekanan sosial. Pada tingkat mitos, narasi film memperlihatkan bagaimana ideologi patriarki dinaturalisasi melalui representasi gender yang tampak wajar dan normal. Berdasarkan temuan tersebut, dapat disimpulkan bahwa film *Anora* merepresentasikan gender sebagai konstruksi sosial yang dipengaruhi oleh relasi kuasa, dinamika kelas sosial, serta ideologi budaya.

Kata Kunci: *Narasi Perempuan, Representasi Gender, Semiotika, Roland Barthes, Analisis Film*

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